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THOS. H. McCOLLIN,

635 Arch Street, Philadelphia.

AMERICAN JOURNAL OF PHOTOGRAPHY.

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No. 3.

AMERICAN JOURNAL OF PHOTOGRAPHY

—PUBLISHED MONTHLY—

At Fifty Cents, per Annum, in Advance.

PLATINUM PRINTING.

BY J. C. BROWNE.

A few years ago the platinum printing process was brought out in England by Mr. Willis, and soon after was introduced into this country.

To those who admired a dull or *mat* finish on their prints, instead of the highly polished surface of albumen pictures, it was a charming innovation, and the tone, somewhat similar to an engraving, was most acceptable in an artistic point of view. For some reason this process has never received the attention that it merited. Perhaps the cost at first was an objection, being about double that of albumen printing, but recently the materials have been reduced so that the difference in cost between the two forms of printing is not of great moment.

Although much can be said in favor of platinum printing, there is a fault to be found with it that should be mentioned, as it is of a serious nature. For the benefit of your readers who are not posted in the process, it may be of interest to say a few words in explanation of it. A sheet of *sized* paper is coated with a solution composed of the salts of iron and platinum. This operation must be done in a room free from white light. When the paper is *thoroughly* dry, it is sensitive, and ready for use, and may be printed at once by exposure under a negative in a printing

frame similar to albumen paper; but, unlike the latter, the platinum print shows only a faint image of the picture when removed from the printing frame, and requires to be developed. This is accomplished by taking the print away from white light, and placing it, face down, upon a *hot* solution of oxalate of potash contained in a shallow dish kept hot over a gas flame. As soon as the sensitive paper touches the oxalate solution, the picture will appear in all its beauty. The next process is to free the print from the iron salt, which is done by washing in several baths of water containing a small proportion of hydrochloric acid. After a rapid wash in pure water the prints can be removed, and hung up to dry. The picture is now finished. All the manipulations are rapid, and easy to understand. It is of the greatest importance that the paper must be used soon after sensitizing, and that it must be thoroughly dry before printing.

Having described very briefly the important details of the sensitizing, printing, developing, clearing, etc., we will now consider the fault mentioned in connection with it. The reader will observe that the paper is *sized*, and also that a *hot* solution is necessary in development. Now, the action of a hot solution upon a sized paper coated with the salts of iron and platinum is to precipitate the platinum where the light has penetrated through the negative, but at the same time the sizing has been removed from the paper. If a properly finished platinum print should be placed in a position where no air, carrying with it a mixture of gases, dust, dampness, etc., could reach it, that print would keep indefinitely in good order; but,

on the contrary, if the print should be exposed to the injurious effects described, and at the same time be subjected to a moderate amount of handling, the high lights of the picture will soon show signs of yellowing, which in time causes serious trouble. It might be said, why do not plain paper silver prints as well as albumen pictures turn yellow more frequently than platinum pictures, especially prints on plain paper, as that paper is also sized? The reason is that the *sizing* of the plain paper silver print is not disturbed, as the solutions used are cold or tepid; but in the case of platinum, the *hot* developing solution dissolves the sizing from the paper, leaving it soft and spongy and more ready to absorb the gases, dust, etc., ever present in the air. This failure to retain the high lights perfectly white has given considerable trouble, especially in contact work. Having spoken of its faults, the reader must give the process credit for a great deal of good. In silver prints the entire picture may not only turn yellow, but fade away eventually; while in platinum the high lights in time may yellow, but we doubt if any thing except *nitro-muriatic* acid will completely obliterate the picture.

It must be remembered that to obtain satisfactory platinum prints, only suitable negatives should be used. The negative must be strong, free from all fog or staining, not of *cast iron* density, but decidedly vigorous in character, a trifle more dense than may be used for silver printing. A large proportion of dry plate negatives are entirely unsuitable for platinum contact printing. It is simply impossible to obtain a good print when weak negatives are used.

In conclusion, it may be said that while perfection has not been secured in any photographic printing process, yet the advance in that direction is marked with improvement, and, although platinum has its faults, it has also many advantages to be noted in its favor.

For those wishing to try the process, we give the following directions as published by the patentee:

GENERAL DESCRIPTION OF THE PROCESS.

The sensitized paper, containing only salts of iron and platinum, is exposed under a negative or in the solar camera in the usual manner; it is then floated for two or three seconds on a hot solution of oxalate of potash; after this it is washed in a weak solution of hydrochloric acid, and finally in water.

Sensitizing.—This operation is important, and upon it the success of the printing mostly depends. Should any failures arise, they will in most cases be referable to errors in sensitizing. The instructions given should be strictly adhered to.

Sensitizing should be done in a room lighted by a yellow or very feeble white light, or by gas.

For contact printing the sensitizer is made by dissolving 60 grains of platinum salt in one ounce of the iron solution. To facilitate the solution of the salt, it should be well stirred with a glass rod until it is dissolved. The sensitizing solution should be used as *soon as it is made*, otherwise decomposition is likely to occur, especially in warm weather. As a rule, the solution will keep perfectly good for half an hour. Sensitizing solutions which have decomposed give flat prints with impure whites.

For contact work on smooth 18x22 paper, a little less than two drachms of sensitizer will be found sufficient to coat a sheet.

The paper should be placed face upwards on the special glass-topped table, and secured there by the side springs (clothes clips). A little less than two drachms of sensitizer should be put on the middle of the sheet; it should then be spread over the surface in as even a manner as possible by the squeegee.

For contact work on sized rough paper, the same quantity of sensitizer may be employed, but the coating is better distributed by means of a small pad of flannel made soft by a tuft of cotton placed inside.

As soon as sensitized, the paper should be hung up by two corners until the moisture has disappeared from its sur-

face. This should take ten minutes. It should then be made *perfectly* dry by warming before a fire or stove. (It is of the utmost importance that the paper be made thoroughly dry.)

It is important to allow a sufficient time to elapse between the sensitizing and drying. If the sensitized paper be dried too soon, some of the image will float off in the developing bath, and there will be a partial destruction of half tone. On the other hand, if it be not dried say within twelve minutes after sensitizing, there will be a tendency to flatness, and the image probably will be too much sunk in.

When the air is very dry it is necessary to create a moist atmosphere in the sensitizing room by watering the floor or walls, in order to prevent the paper from becoming too rapidly surface dry. A damp cupboard or damping box may be conveniently used for this purpose.

Exposure to light.—The sensitized paper before exposure to light is of a yellow color. During exposure the parts affected by light become of a pale greyish-brown color, and finally of an orange tint (sometimes very dingy). When the last change has occurred it indicates that the iron salt has been completely deoxidized, so that further action of the light produces no more effect on it. When printing from a negative having strong contrasts it is frequently found that the deepest shadows of the print are of this orange tint and are lighter in color than the parts rather less exposed to light. Parts in which this change has taken place are said to be solarized.

The correct exposure is ascertained by inspection of the paper in a weak light in the usual manner. A little experience will enable the exposure to be determined very accurately.

As a general rule the exposure is complete when the *detail in the high lights* becomes *faintly visible*.

As soon as the exposure of each print is complete, the print should be placed in a tin can or other suitable receptacle, containing a little dry chloride of calcium, to preserve it from moisture until it is developed.

Development.—Development should

be conducted in a feeble white light, or gas light.

It may be proceeded with immediately after the print is exposed, or more conveniently at the end of the day's printing.

The developer is made by dissolving 130 grains of oxalate of potash in each ounce of water. A large quantity of this solution may be made up. It will keep indefinitely. The solution should be made faintly acid by oxalic acid.

The development of contact prints is effected by floating the printed surface of the paper for a few seconds on this developing solution, which is conveniently contained, in a flat-bottom dish of enamelled iron or of porcelain, supported on an iron tripod. A Bunsen burner, with rose-top to spread the flame, forms the best means for supplying the heat; or a spirit lamp may be used. If a porcelain dish be used, care should be taken to prevent the flame from impinging directly upon it.

A temperature varying between 170° and 180° Fah. may be considered the standard temperature for the developer.

For prints on rough paper it is better to stir up the developer between each development in order to destroy any scum which may form.

After the batch of prints have been developed, the solution should be put in a bottle for future use. Before again using this solution for developing it should be decanted from any green crystals (of no value) which may have formed, and then enough fresh oxalate of potash solution should be added to it to bring it up to its original bulk.

To develop large solar prints, a V-shaped trough should be used. A sufficient quantity of developer should be heated in this trough by a row of small gas jets placed underneath, or by any other convenient device.

The print is developed by being slowly and steadily drawn through the liquid at the bottom of the trough; it is held under the surface of the liquid by a heavy glass rod; this glass rod revolves as the print is drawn under it. To perform this operation with ease it is better for two persons to be engaged about it.

One should hold the lower edge of the print, dip it into the trough, then place the glass rod over it, and begin to pull through slowly and steadily, the other person holding the upper edge, lowers the sheet easily in a corresponding manner.

Clearing and washing.—The developed prints must be washed in at least *two* baths of a weak solution of hydrochloric acid, but three would be better, to clear them. One ounce acid to 60 ounces water.

As soon as the prints have been removed from the developing dish, they should be immersed face downwards in the first bath of acid, and after they have remained in it for about ten minutes they should be removed to the second bath, in which they should remain another ten minutes. While the prints remain in these acid baths care should be taken to move them so that the solution has free access to their surfaces.

The first bath may be used for two batches of prints; it should then be thrown into the residues.

The second acid-bath must always be made with fresh solution. This solution, after having done duty as the second bath, may be used again as the first bath for a succeeding batch of prints.

A third acid bath can be used to make sure of cleaning the prints, but it need be of only half the strength of the other two.

On no account should the prints be placed in plain water on leaving the developer.

After the prints have passed through the changes of acid water, they should be rapidly rinsed, and then well washed in two or three changes of water during about half an hour. They are then finished.

The object of this washing in acid and water is to remove the iron salt with which the paper is sensitized.

Precautions against damp.—To secure the most brilliant results the sensitized paper must, *before, during, and after* its exposure to light, be kept as dry as possible. Dry with artificial heat before every exposure; and in case of solar work, a long gas jet must be kept burning during the exposure.

It is of the first importance that the printing frames and pads be quite dry. Between the sensitized paper and the pads a thin sheet of vulcanized India-rubber may be placed with great advantage.

The effect of damp is seen in a want of vigor, a general muddiness of tone, and where the sensitized paper has been exposed to its influence for a short time, in the impaired purities of the whites. Paper in a damp state takes much longer to print than dry paper.

INSTANTANEOUS PRINT.

We have just received some very fine prints from negatives, taken instantaneously, by W. H. Howery, Troy, N. Y. These are of express trains running at forty miles an hour. They are particularly fine, giving full detail of the engine, etc., and one especially is quite artistic with its surroundings and the clouds of smoke in which the train is enveloped. A notice copied from the *Troy Evening Standard* gives a description of how it was done.

"Here the train is almost upon us. The ground seems to tremble, for old 'No. 211' is one of the biggest engines on the road. Now the engineer leans out of the cab, the fireman pokes his head out behind him, and the train is coming head on within 200 feet of the operator. Then the drop shutter goes down with a click, and the train is rushing away. The picture is taken, and so quickly that the reporter marvels much."

THE TRUE ARTIST.

When will photographers learn to look upon their chemicals and cameras in the proper light—*i.e.*, as the mere tools by which the artistic idea is put into visible form? or, in other words, what brushes and colors are to the painter, chemicals and apparatus are to the photographer.—*Ellerslie Wallace.*

Expression, character, life-likeness—these are the qualities revealed in the work of the true artist, whether he be painter or photographer. Without these three graces of art the productions of the

brush are daubs; those of the camera, shadows. Like Shakespeare's Idiots tale, they "signify nothing." Something more than mere color, or mere sunlight, must be employed in producing a true picture. It must have infused into it what only the genius of true art can give—i.e., the light of mind.

A celebrated Quaker preacher of the last century said in one of his sermons that in his youth he was so wild and dissolute that his father, though he supplied him with plenty of money, forbade him to enter the paternal mansion till he should reform. The reckless youth went abroad, and, amid the gay capitals of Europe, "wasted his substance in riotous living;" but amid all his pleasures of sin, his conscience never ceased to trouble him. Having ordered his portrait painted by a celebrated artist of the day, he called for it at the time appointed. The picture represented him *upon his knees*, with hands clasped and eyes lifted in prayer.

"Good heaven!" exclaimed the astounded youth. "What do you mean by representing me in such a posture? I never assumed such an attitude in my life."

"More the pity," replied the painter, solemnly. Young man, I have caught the prevailing *expression* of your features, and I read in them the mind of one whom Heaven designed especially for a Godly, not frivolous, life."

The genius of the artist had detected the characteristic expression of his sitter's face, and so forcibly did that picture impress the latter's mind that he, from that day, became an altered man, returned, like the Prodigal, to his father's house, and devoted the remainder of his life to the service of his Creator, and the good of his fellow men.

Another instance of artistic *instinct* is narrated in an old English story. A nobleman having wedded a fair young bride, engaged an eminent artist to paint her portrait. When the picture was sent home the features were found to resemble perfectly those of their fair prototype, but *the eyes* had in them a strange, wild and sparkling light, totally different from the gentle expression of the lovely

original. The nobleman expressed to the artist his disapproval of this defect.

"My dear Lord," replied the painter, "I much regret your unfavorable criticism. I had flattered myself that this *very expression* in the eyes was the crowning excellence of the picture. The lady certainly revealed that identical expression while sitting for this portrait. It is, I confess, a wierd look; but, nevertheless, it is that which shows the characteristic expression."

A brief month passed away, and then the painter's judgment was fearfully verified, for that beautiful, gentle bride became a raving maniac. The skilled eyes of the artist had but discerned, before others less trained, the first, faint foreboding flashes of the lightning of that awful tempest of the soul, whose fury wrecks the goodly bark of intellect, and scatters all its priceless treasures upon the black waves of the ocean of madness.

The sad and sombre tale of "ye olden time" may perhaps be relieved by the following anecdote, in which the artist showed, at least, power of adaptation. He was employed to paint the picture of a whale, as a sign for an establishment which dealt in sperm oil. When the sign was brought to the purchaser, the latter indignantly refused to pay for it.

"Do you call that daub a whale?" he exclaimed. "By George! anybody would swear it was a *pig*. I believe if you'd kick it it would squeal."

"That's so!" delightedly shouted the painter. "Just the idee; I've got a order to paint a sign for a pork butcher, so I'll just daub four legs onter that ere whale, an it 'ill just suit him to a t. Nothing like hartistic genus, yer know." And away he went, elated hugely, to affix the quadrupedal pedestals to his mammalian monstrosity.

Still another brief anecdote may serve to illustrate the heavenly instincts of an artistic soul. A painter having finished a picture of the Saviour, upon which he had spent much time and thought, called his little daughter into the studio, showed her his painting, telling her whom it was

meant to represent, and asked her finally what she thought of it.

"Oh, Papa," she answered, "*that* isn't like dear, good Jesus. *He* never looked so proud and grand as that."

The artist-father *understood*. He took his brush, lowered the lofty brow, softened the brightness of the eyes, chastened the dignified expression of his picture, and once more called in the fair little art-critic.

"Oh!" she at once delightedly exclaimed. "*That's* Jesus, Papa! See how kind, and gentle, and loving he looks. Yes, you have Jesus now, dear Papa."

That little mind was a true artist. She had mentally grasped the Divine idea of the subject.

Yes, this is to be an artist. Make Jesus *like* Jesus, and Judas *like* Judas; for even as the perfect images of all things that be existed in God's thought before he produced them, even so, from the artist's conception, must be evolved his creations. If that thought be divine, the result will be perfect, not only a picture, but a *reality* also.

It is not a marvel that the devout mediæval Catholic looked upon such pictures as Raphael's "Virgin and Child" as sacred and holy adornments of their consecrated temples; for there lingers around such creations a sort of spiritual halo, that awes the untutored soul. It is the light of genius—the inexpressible presence and power of the artist's deathless *thoughts*.

Art is the poetry of form, the rhythm of light and shade, the music of vision. To catch the image of the landscape at the moment when it wears its sweetest and most ethereal smile; to adapt the pose of the living form at the instant when gesture or posture tallies with the emotion which animates; to bathe in light, or throw into shadow, as the fitness of things requires, in form, or face, or scene; to arrange in fold of fitting grace the veiling drapery—in short, to copy nature, in delineating her matchless symmetry and loveliness of outline, form, and seeming—a soul that can first perceive, and then can execute these things, constitutes the true artist, whether

to wield the brush or level the camera be the mere mechanical aids to the æsthetic powers of his genius.

PAT GETS HIS PHOTOGRAPH 'TUK.'

"I wint intil the shop," said Pat, "an' there sets a haythin lookin chappy, wid long black hair on the hed ov him, an' big side whiskers, like a Tom cat's."

"Be yez the feller wot takes the pictur's," says I. 'Ise a follygrafich artis', says he. 'Well,' says I, 'I'm afther havin' on av them tuk.' 'Set ye down in this cheer,' says he; an' down I set; an. be jabbers, he begun till twist the neck av me roun', an' shove up me chin, like a barber. Vat the auld Nick is yez at,' says I. 'I'm *posin* av yez,' says he. 'Its *imposin* on me I'm thinkin', says I. 'Not at all, at all,' says he, and thin he flew roun', and fixt up his appteratus, he called it, an' put a big black blanket over his hed, an' squinted at me for about five minit. 'Come now,' says he, 'look plisent; an' if ye *can't* look plisent, look as plisent as yez can.' So I puts on a shmile as swate as ef he'd offered me a dhrink av pothen. 'That's it,' says he, 'yes look gest bootiful, yes does; anybody would take yez for a statly av the Wenis die Medtcine (vat-iver *that* is). Yez charmin yez is,' says he.

"Well, at last he told me to kom back on the morrow; an' I did; an', shure, he had me pictur as natral an' lovely as a suckin pig, and I giv it till Norah me swate heart that very night, I did. An vat diz yez think she said?' 'Pat,' says she, 'it's yerself, ontirely, only fur two things.' 'Vots thim?' says I. 'Vhy,' says Norah, 'It aint got a pipe in its mouth, an' it don't smell ov whiskey—ony fur that, its a parfic *chef dabher*. Its the Frinch Norah knows, does she. An' that's all about me folygraft."

How can we photographers consistently be called honest men, when we must admit that we never hesitate to take other men's pictures, and do much of our work in darkness?

AT THE PHOTOGRAPHERS.

Photographer—Chin a little higher, please. There, that is better. Look at that nail."

Customer—"Which one?"

Photographer—"That big nail near those two little ones. Your head is turned again. Press it back against the support. There, that is better. I am all ready now. Keep perfectly quiet and assume a cheerful expression."

Customer—"Beg pardon, but I forgot to ask what you are going to charge me for these photographs."

Photographer—"Seventeen dollars. Now look pleasant.—*Weekly Call*."

SENSITIVE NOSTRILS.

Customer (in restaurant)—"Here, waiter."

Waiter—"Yes, sir."

Customer—Dot shentlemans by der table next vas schmoking. I cannot sthand dot schmell vile I vas eating some foods alretty. You tell dot shentlemans to put oud his cigar oud; und, waiter?"

Waiter—"Yes, sir."

Customer—Pring me a quarter's vort of limburger cheese."

Moral—Before you complain of others be sure you don't like "limburger."

HERE'S Spring again.

GOOD BYE, old Winter.

THE man that tells me an indelicate story does me an injury.—*J. T. Fields*.

AND now comes the vernal poet, with his—

"Welcome, welcome sunny Spring,
Jingle, jingle, jingle, jing,"

and so on.

VALUE the friendship of him who stands by you in the storm; swarms of insects will surround you in the sunshine.—*Idem*.

WHAT'S the use of making such a fuss about sending the "old bell" to New Orleans? We've got the photographs of more than a dozen old belles who yet remain in Philadelphia, one or two of 'em "cracked" too.

A PHOTOGRAPHER having taken the picture of a jackass, hung it in his window, with the following inscription:—"This size only 50 cents; dudes, take notice."

A PHOTOGRAPHER, who, like Socrates, is afflicted with a scolding wife, says, that if he could get a "lightning shutter" that could move as fast as her mouth, he could photograph a flash of lightning fourteen times, in the ten millionth part of a second. His life must be, as "Lord Dundreary" would say, a pawpetual enjawnment.

FOR SALE.

A nice Portable House, 10 feet by 20 feet, A 1 order. Top and side lights glazed with ground glass; completely fitted up with Camera, Lens, Backgrounds, Balustrade, Stairway and other accessories, and everything to make a complete Portable Gallery.

Apply W. H. H.

Care of Thos. H. McCollin, 635 Arch St., Philadelphia.

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These are made from a prepared gummed paper, cut to a convenient size for numbering negatives, and attaching to printing frames, for the purpose of keeping tally of the prints made. They are nicely put up in boxes of five hundred each, and are ready for immediate use. No photographer should be without them.

Price, 15 cts. per box. Postage, 3 cts.

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Patent, April 23, 1878.

PHILADELPHIA.

March Bargain List.

Accessories:

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Price, new, \$25.00, will be sold for \$10 00
- 1—Seavey Tree, 8 feet high, almost new,
Price, new, \$18.00 10 00
- 1—8x10 Seavey Interior Ground, in fair
condition. This is a \$24.00 ground,
and is very cheap at 10 00
- 1—6x8 Seavey Ground, [Marine View]
very little used, Price new, \$12.00,
will sell for 8 00
- 1—Seavey Rustic Bridge, four sides, one of
which represents a waterfall beneath
the bridge; movable hand-rail; sides
fold together when not in use; is in
first-class condition. Cost \$20.00,
will sell for 12 00
- 1—Seavey Cabinet and Fire-place Access-
sory, admits of several changes, but
very little used. Cost \$50.00, will
sell for 25 00
- 1—Boat with foreground. Price \$9.50,
will be sold for 6 50
- 1—Rustic Stile, 3 steps, 7 00

Lenses.

- 1—1-2 size C. C. Harrison Lens, with
Rack and Pinion, no central stop . 15 00
- 1—No. 4 Voigtlander Euryscope Lens,
almost new 75 00
- 1—1-2 size Chapman Lens, with Rack
and Pinion 5 00
- 1—4-4 Jamin Lens, with Rack and
Pinion, no central stop, in good con-
dition 18 00
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with Rack and Pinion Movement, cost
\$104.00 60 00
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- 1 Set 4 1-9 Size Gem Tubes in Wood
Block 7 00
- 1—4x5 Im. Dallmyer Lens, New . . . 8 50
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Stops; very little used; good as new.
Price, new, \$78 00, will be sold for 50 00
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Lens, 4 1/2 in. focus. By using back
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 Yours very respectfully,
 Dr. J. MAX MUELLER.

West Chester, Pa., March 5, 1885.
 EDWARD L. WILSON.

MESSRS. ALLEN BROS.:
 I mail you a 20 x 24 print of The British Honduras Court, of the Exposition, made from a Suter Lens negative. Were it somebody else's work, I should say some very fine things about it. As an example of lens work, it is one of the most exquisite things I ever saw, and the best negative so far taken in the exposition. The great variety of material included in the picture has afforded an excellent test and a severe trial for your wonderful lens, but it was fully equal to the work. There are fibrous materials, woods of many kinds, nettles, coarse platted fabrics, leopard skins, sword-fish, furniture, and a hundred other curios, all most sharply and beautifully cut and wrought. The depth and angle covered by the lens No. B are simply astonishing. If I can continue to secure such results, I shall end my work here with as much credit as I did in '76. In the language of Sancho Panza, I would say, "Blessings upon the man who invented the Suter Lens." Truly yours,

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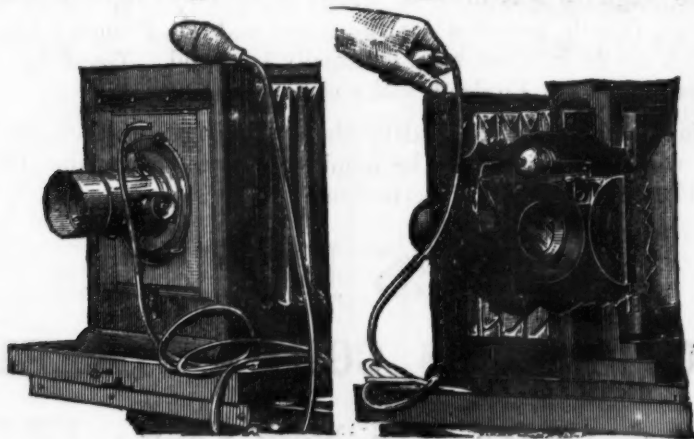
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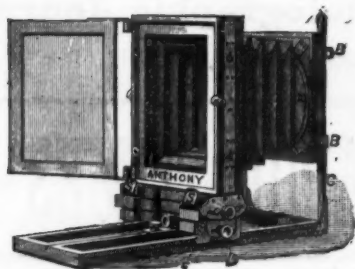
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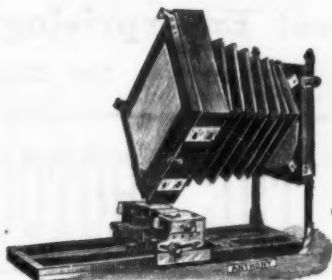
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